SOME OBSERVATIONS ON THE POETICAL LANGUAGE OF LOVE SONGS IN THE DIALECT OF THE JBALA (NORTHERN MOROCCO)

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BIBLID [1133-8571 13 (2006) 139-161]

Resumen: Este artículo trata sobre canciones populares de temática amorosa en dialecto árabe yebuli. Para ello, nos serviremos de material adicional extraído de algunos dialectos árabes. Se mostrará cómo los motivos y situaciones, al igual que el léxico, comunes a este tipo de poesía, son idénticos a los empleados en composiciones de otros dialectos árabes.


Abstract: This article discusses folk love poetry composed in the Jbala dialect. With the aid of additional material taken from some Arabic dialects, this study shows that the motifs and situations as well as lexical units common to the Jbala love poetry are identical to those used in love poetry composed in other Arabic dialects.

Key words: Moroccan Arabic. Dialectology. Folk poetry. Morocco.

0. Introduction

The principal objective of this article is to address and analyze love poetry composition sung in the dialect of the Jbala (Northern Morocco). The dialect of the Jbala along with other dialects of Northern Morocco, belongs to a group of

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pre-Hilali dialects which are chiefly characterized by a strong influence of the Berber substratum. I will make a justifiable attempt at comparing and contrasting the connection between the Jbala love poetry and those of other dialects in ascertaining their similarities in poetical vocabulary, motifs and typical situations.

The folk heritage of the Jbala remains practically unexplored in oral and poetical context. Certain information of merely ethnographical character pertaining to the music and poetry of the Jbala can be obtained from monographs and articles published in France in the end of the 19th century and also at the beginning of the 20th century.

Notable works can be initially traced to MICHUAUX-BELLAIRE and BIARNAY who gave not only the description of performing songs, but also added some samples of the Jbala poetry\(^\text{(1)}\). There are also some works on the music of Morocco\(^\text{(2)}\) that touch slightly on the musical tradition of the Jbala and combines the songs of the Jbala into one group with folk songs from different parts of Central Morocco called \textit{'ayyâd}\(^\text{(3)}\).

Further emphasis can also be found in an article by the American anthropologist CURTIS. She dedicated her work to the feminine folk tradition of the Jbala\(^\text{(4)}\). Apart from these instances enumerated above with a view to the poetical language of this area, no further studies have been undertaken ever since.

The combination of love poetry with panegyrics, elegies etc. leads credence to the integral part of the folk heritage of the Jbala. I will analyze ten songs that represent love poetry of the Jbala and were performed by a famous Jbala singer, musician and composer named Mohammed Laårûsî (Mohammed La'rûsi) and his musical group based in Fes. These songs by analysis can be splitted into two separate genres of the Jbala songs. One is categorized as masculine (\textit{taqtiqûqa}), because it traditionally is performed by men, and the second one is termed feminine (\textit{'ayyûû}) since it traditionally is performed by women. These two categories of songs are characterized by an improvisational nature and their performances occur at various agricultural feasts, during

\(^\text{(1)}\) For instance, MICHUAUX-BELLAIRE 1911:152-156 and BIARNAY 1924:104-110.
\(^\text{(2)}\) See CHOTTIN 1940 and AYDOUN 1995.
\(^\text{(4)}\) CURTIS 2001:129.
pilgrimages to the tombs of local saints and also in everyday life\(^{(5)}\).

Both \(\text{taqt\u00f1\u00f9qa}\) and \(\text{'ayy\u00af}\) are stanzic songs\(^{(6)}\) in which number of lines is not restricted. Two types can be defined - one type has each stanza containing two verses and the other has a number of verses in stanzas which could vary from four to eight\(^{(7)}\). Although historically \(\text{'ayy\u00af}\) and \(\text{taqt\u00f1\u00f9qa}\) are two separate kinds, nowadays they are performed by both female and male singers. Similarly like folk tradition of other Arabic countries\(^{(8)}\), it is difficult to attribute the texts of \(\text{'ayy\u00af}\) and \(\text{taqt\u00f1\u00f9qa}\) to a certain genre of Classical Arabic poetry (\(\text{rit\u00fa}\), \(\text{wasf}\), \(\text{hi\u00f6\u00fa}\), \(\text{mad\u00fa}\), \(\text{faxr}\) etc.). At times, the same song can be attributed to different poetical genres, but I have specifically chosen songs that are maximally close to what can be termed as ‘love poetry’.

FROLOVA in her monograph on the poetics of Arabic poetry, writes: “For Arabic love poetry a set of standard topics and situations is typical, and hence a set of basic topics and situations that compose an entity represents an integral system”\(^{(9)}\). In analyzing such motifs and situations, the following classification is introduced which emphasizes (classification introduced by FROLOVA for Classical and Folk Arabic\(^{(10)}\) poetry with some minor changes\(^{(11)}\))

\(^{(5)}\) For more relevant information on such occasions see MICHAUX-BELLAIRE 1905.

\(^{(6)}\) Some songs composed in the genre of \(\text{taqt\u00f1\u00f9qa}\) start with a kind of prelude (see for instance Song 1 at the end of the present article.

\(^{(7)}\) The structure of the present songs is more diverse then the one in the Middle East described by JARGY - he also defines two types but number of verses for each type is strictly fixed - ‘duettes’ or \(\text{Al-D\u00fac\u00fa\u00fa}\) - those that contain two verses and ‘quatrains’ or \(\text{Al-Ruh\u00fa\u00fa}\) - those that contain four verses (JARGY 1970:7).

\(^{(8)}\) JARGY notes that folk songs in the Middle East can serve multiple purposes. For instance, songs of the Druzes in Lebanon (and some other songs in Lebanon and Syria) can be attributed as love songs and work songs at the same time (JARGY 1970:32).


\(^{(10)}\) The monograph is written on the basis of an extensive material collected from love poetry of Iraq, Egypt, Sudan and Tunisia as well as from poetry in Standard and Classical Arabic.

\(^{(11)}\) I decided to make these changes because in her monograph FROLOVA merely discusses the lexical groups used in Arabic love poetry; here I am trying to analyze not only the poetical vocabulary of the poetry of the Jbala, but also some motifs and situations typical for it. E.g., it let me make \text{The separation} an independent part of this classification, while FROLOVA unites it with \text{The hero of the poem and his attributes when he is glad and when he is unhappy}. It should be also noted that motifs typical for Arabic love poetry often
will be used below\textsuperscript{12}:

1. Love; 2. The object of love and its attributes; 3. The hero of the poem and his attributes when he is glad and when he is unhappy; 4. The rival; 5. The messenger of love; 6. The separation; 7. The nature.

These are further highlighted below:

1. Love

Expression of the love emotion entails the usage of the following lexical units used in the poems analyzed in the present paper:  ħubb - ‘love’; ġrām - ‘passionate love’; mḥēbbā - ‘love’; ḥwa - ‘love’; bāḥr el-ḥubb - ‘sea of love’; bāḥr el-ġrām - ‘sea of passionate love’; ḥarr el-ḥubb - ‘love fever’; kās el-mēḥābbā - ‘goblet of love’.

Apparently, the poetical vocabulary used for describing the feeling of love is identical with the one existing in Classical Arabic poetry as well as in folk love poetry composed in various Arabic dialects. For instance, FROLOVA gives an almost identical set of words used in Arabic poetry from other countries for describing this feeling, e.g., ħubb, biḥār al-ḥubb, maḥābbā, ḥawā, ġarām\textsuperscript{13}.

2. Object of love and its attributes

One typical trait is the avoidance of calling the object of love by name. (Although in these songs I initiated a name calling instance even though actually the object of love is called not directly by her proper name, but as the daughter of such-and-such)\textsuperscript{14}. Instead of using proper names pronouns and various

\textsuperscript{12} FROLOVA 1984:9.

\textsuperscript{13} FROLOVA 1984:11 - 13.

\textsuperscript{14} However, among several samples of the Jbala poetry given by MICHAUX-BELLAIRE (MICHAUX-BELLAIRE 1911:154), there is one poem structure of which is based on rhyming the final words of each first line with various women names (unfortunately he gives only French translation):

La femme aux bracelets m’a ravi mon cœur!
Sellez moi mon cheval et apportez moi son

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epithets are widely used\(^{(15)}\).

Close examination of the songs analyzed here indicates that the following words were used for describing the object of love (personal pronouns were excluded): 

- gazzāl(a) (dim. ghazzāl) - ‘handsome boy; pretty, beautiful girl’;
- ḥabīb - ‘sweetheart’;
- rāżūl - ‘man, husband’;
- ḥamām - ‘pigeon’;
- azba - ‘young girl’;
- ‘ayla - ‘a woman, generally young’;
- wahīda - ‘the only one’ (fem.);
- mešmūm de-l-nawwar - ‘bouquet of wild flowers’ (used to describe a man);
- lalla - ‘Miss, Madam, sometimes used with ironical shade of meaning’;
- sīd - ‘master, lord, sometimes with ironical shade of meaning’;
- ṣīn - ‘beauty’.

Consequently, the description of the figure of the object of love occurs in the present poems only when the object is a female: mīlat ʾes-š’ar - ‘the owner of (beautiful) hair’.

Epithets used to describe the object of love (regardless of the gender) can also be of negative nature: 

- mnādem - ‘unscrupulous’;
- ḡaddār(a) - ‘unfaithful person’ (masc./fem.);
- ḍālem - ‘unjust person, oppressor’;
- qlīl ʾen-niyya - ‘ill-intentioned’.

Compare lexical units given by FROLOVA: ḥabīb, ḡaḍ, fāṭū, ḡazzāl, ḥamām al-ayk, mawlāya, sēyidīsā, aš-šār al-aswād al-ḥāliḥ \(^{(16)}\).

Trends prevalent in Arabic tradition for composing love poetry in general are also present in the composition of love poetry of the Jbala. Hence, a comparison of the object of love with a doctor (ṭbīb) or medicine (dwār) that can heal the hero from his/her dangerous illness is also typical \(^{(17)}\):

\[
\text{ā dīthā liyā ḥabībī}
\]

Oh bring me my sweetheart,

huwa ḍwār a-ṭābībī

He is my medicine and my doctor!

---

Mors pour que je monte sur lui la qaïda Tounou!
Sellez moi mon cheval à la port d’El-Merisa!
Pour que je monte sur lui la qaïda Aïcha.

\(^{(15)}\) Avoiding calling the object of love by name seems to be known also in the bedouin poetry of Nejd (See KURPERSHOEK 1994:67).


\(^{(17)}\) FROLOVA 1971:128.
Compare the following fragment from an Egyptian mawwāl:\(^{18}\):

\begin{align*}
qāl-li dawāk 'ušbi 'andi qulte mā 'ušbak \\
He said, “The medicine shall be a herb which I have got.”
\end{align*}

\begin{align*}
dānā dawāyā - a rifsh 'ind-allaḍī ahwāh. \\
“I do not need any herbs; she whom I love has got the cure.”
\end{align*}

3. The hero of the poem and his attributes when he is glad and when he is unhappy

The hero describes himself only if the hero is a man. For this purpose the following words are used: ‘āšeq - ‘lover’; mağrūm - ‘madly in love’; mūl bahr el-ḥubb - literally ‘owner of the sea of love’; i.e., ‘the one who is madly in love’.

This can be compared to the lexical units given by FROLOVA: ‘āšeq, mağrūm’:\(^{19}\).

Similar to Arabic love poetry in general, in the present songs the situation when the hero of love poem is happy and content is quite rare, although some examples of it still can be found as exhibited below:

\begin{align*}
ḥmānī 'anaqtu u-fraḥt be-l-wuṣūl \\
I hugged my pigeon and became glad with his arrival,
\end{align*}

\begin{align*}
ḥusādī daxlā ma‘āya fe-l-fudūl \\
And those who envy me already started wondering with me.
\end{align*}

\begin{align*}
li kunt netmnna f-hāda z-zmān \\
This is the only thing I wanted these days-
\end{align*}

\begin{align*}
rā‘ li be-żwābu ḵānī ferṭān \\
He came back with an answer; he came back to me happy.
\end{align*}

More common are motifs of suffering, tears and bad luck in love affairs:

\begin{align*}
lalla ‘ayni k-ṣībiw u mā dimū i ‘elā xaddī \\
lalla, my eyes are crying and (here) are my tears on my cheek.
\end{align*}

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\(^{18}\) Here and everywhere possible I kept the original transcription of the authors.

\(^{19}\) FROLOVA 1984:38.

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mā bīyā ʾṣī l-ḡurba l-furqa ʿan wulādi
I’m not in a strange land and I’m not separated from my children.

In cases where the narration is made on behalf of a woman, she speaks about herself in an exclusively descriptive way, making emphasis based on her good intentions and making complaints about her sorrow, suffering and grief as shown below:

āna maʿu be-n-niya
I am treating him with good intentions,
u-hwā m ʿāya bī-l-ḡušš
And he is fooling me

Or:

būgin ʿa-n-niya u-l-amān tta būgin ʿarmāyīna
I wanted good treatment and safety so I became abandoned.

Compare the following fragment from an Iraqi ʿatāba(20):

ham haaqānt našībi wanjibīr hii
And this is my fate which I have to face.
aamī atūb w lāa ʿalla yihdī
I do not repent, nor will God guide him to better ways.
gullī ʾṣīfīt minni adīyya
Tell me, what ill treatment have you received from me?
galbak min Saxar maq Hānn ʾalāyya
Your heart is made of stone and has no compassion for me.

The motif of wine is closely linked with the figure of the hero. In one of the present songs (reggebt ʿala ʿAyn Zōra) the motif of wine appears when the hero is happy and enjoying the company of his beloved one, and later when he is suffering because of separation from her, so as it is typical for Arabic love

poetry in general, wine seems to be the lover’s only consolation. In the final
stanza of this song, wine is getting modified into whisky (el-wiskē)(21), which the
hero is drinking while smoking cigarettes. Probably this combination of whisky
and cigarettes according to the poetical plot of the anonymous poet probably
reinforces the feeling of grief conveyed to the audience. A typical instance is
enumerated below:

ā reggebt ‘ala ‘Ayn Zōra
I approached ‘Ayn Zōra
u-tšuwwus xāpri u-šēāl bkīt
And my mind became deranged and how much I cried,
lqū el-wiskē taqāda
I found that the whisky is finished,
u-š ‘alt el-gārro u-šēāl kmūt
I lit a cigarette and how much I smoked.

4. The rival

The image of a male rival is not introduced in the present song, but in two
songs of the genre ‘ayyū’, the figure of a female rival appears. The role of a
female rival can be played by just another woman or also by a second wife. In
such a situation, the female narrator does not hide her negative and often
contemptuous feelings, using words such as ‘widow’ (hžāla) (perhaps in order
to emphasize the age of her rival and her social status) or just ‘second wife’
(širīka) as shown below:

smāḥ fiyā u-xallānī
He left me and abandoned me,
beddelni be-l-haẓālā
He left me for a widow!

(21) FROLOVA mentions that in modern songs of Egyptian female professional singers al-
andōlim the word ‘wine’ (xamr) often modifies into ‘cognac’ (kānyāk), (FROLOVA 1984:49).

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5. The messenger of love

In love poems of the Jbala, the role of love messenger can be played by humans, but more often this role is taken up by pigeon (ḥmām)\(^{(22)}\). The song hero attaches a letter to the neck of this pigeon to deliver to the object of his/her love. This is emphasized below:

\[
\text{rselt lek risāla f-‘ang el-ḥmām}
\]
I sent you a letter on the neck of a pigeon.
\[
\text{qrāha u-tma’an šhāl de-l-kalām}
\]
He read it and pondered - how many words!

The image of pigeon also appears in Egyptian folk songs. For instance, in one of the folk songs collected by LANE\(^{(23)}\), pigeon plays a role very similar to the one of the messenger of love e.g.:

\[
\text{A’shik yekul li-l-hamām hāt lee genāhak yōm}
\]
A lover says to the dove, “Lend me your wings for a day.”
\[
\text{Kāl el-ḥamām anrak bāṭil; kultu gheyr el-yōm:}
\]
The dove replied, “Thy affair is vain.” I said, “Some other day:
\[
\text{Hatta ateer fi-l-gō wa-nzur wegh el-mahboob:}
\]
That I may soar through the sky, and see the face of the beloved
\[
\text{A’khud widdid ‘ám wa-rga’ yā hamām fee yōm.}
\]
I shall obtain love enough for a year, and will return, O dove, in a day.”

I did not find any example of depicting the messenger of love as a pigeon in FROLOVA’s monograph, she gives only the following lexical units: rasūl al-

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\(^{(22)}\) The figure of pigeon as the messenger of love seems to be quite popular among the Jbala poets traditionally. MICHAUX-BELLAIRE gives us a sample of the Jbala love poetry ‘ayyā’ that contains the following fragment (MICHAUX-BELLAIRE 1911:154):

\[
\text{Tir hamam mousali ou rzel ila ma habit}
\]
Vole, colombe, élève-toi et pose toi sur celui que j’aime.
\[
\text{El-Mahboob diali ichmāa fi quā el-bit}
\]
Mon bien-aimé est comme une lumière dans me chambre.

\(^{(23)}\) LANE 1989:369.
The nature

The nature is an integral part of Arabic poetry including love poetry. Although descriptions of the nature (waṣf) seem to be uncommon in the poetry of the Jbala, the nature still remains an important and integral motif of love poetry. For instance, love date normally takes place in the garden, where birds are singing:

\[
\text{āḥ h ‘ad-mā ǧāl el-besāṭin}
\]  
After she came to the gardens,

\[
\text{et-tyār tīgənī u-tāwwus l-’aqāl}
\]  
The birds were singing and the mind was deranged.

Compare the following fragment from an Egyptian mawwāl:

\[
Kum bi-nē yā khillē neskar
\]  
Up with us, O true love! Let us intoxicate ourselves

\[
Tahta dīl el-yāsaneenh
\]  
Under the shade of the jasmine.

Love date often happens during the night time, when the moon is lightening the mountain horns:

\[
\text{Dak el-djeman el-llī ou et-tyiour ibatou}
\]  
Dans ce jardin élevè les oiseaux dorment,

\[
\text{Elly bgha zin ikheçar ali mtà ou}
\]  
Celui qui recherche beauté dépensera pour elle tout ce qu’ila

\[
\text{Linkaça, linkaça, tur ez-zhur min raça}
\]  
Poirier, poirier, les fleures sont tombées de son faîte.

\[
\text{Dak el-maḥboub talašel fitta ça}
\]  
Celui qui est mon bien-aimé est comme du miel dans un vase.

(24) FROLOVA 1984:57.
(25) See also a poem cited by MICHAUX-BELLAIRE (text given in MICHAUX-BELLAIRE’s transcription and French translation), here are the first two stanzas of this ‘ayyūb’ (MICHAUX-BELLAIRE 1911:154):

\[
\text{Dak el-djeman el-llī ou et-tyiour ibatou}
\]  
Dans ce jardin élevè les oiseaux dorment,

\[
\text{Elly bgha zin ikheçar ali mtà ou}
\]  
Celui qui recherche beauté dépensera pour elle tout ce qu’ila

\[
\text{Linkaça, linkaça, tur ez-zhur min raça}
\]  
Poirier, poirier, les fleures sont tombées de son faîte.

\[
\text{Dak el-maḥboub talašel fitta ça}
\]  
Celui qui est mon bien-aimé est comme du miel dans un vase.

Some Observations on the Poetical Language of Love Songs

‘Awīṣa l-ğuzāl
Oh beautiful ‘Awīṣa,
el-gumra tal ā
The moon is rising
‘alā qrīni l-ğebāl
Over the horns of mountains.

The song reggebt ‘ala ‘Ayn Zōrā portrays a sad situation where the hero suffering from undivided love climbs the mountain and drinks whisky in hope that it will help him to forget what has happened to him.

7. The separation

As it is typical of love poems of any cultures, the motif of separation is a necessary part of this genre. It can be traced practically in all songs analyzed in the present paper, regardless of who is the narrator - a man or a woman. Separation can happen due to certain circumstances that do not depend on the couple or, more often, because the object of love was heartless or even ill-intentioned. For instance, the situation when a man abandons a girl after he has seduced her is very typical of feminine poetry of the Jbala. Even in the song reggebt ‘ala ‘Ayn Zōrā, which belongs to pure masculine genre, the hero speaks about it in quite unambiguous way. In order to describe the fact of separation a set of clichés and stock phrases are used:

smaḥ fiya u-xellānī
he left and abandoned me

(27) The hero of this song puts this idea in the following way:
ā allā allā yā wahīda
Ah, oh the only one,
w-līl šāfak rā bāği yeddik
Everyone who has seen you, asked for your hand.
yu ṣīk el-kull u-r-raṭāba
He will give you everything and tenderness.
ḥatta yaqūṭ ḥājūt w-yexalālik
And after he gets what he wants he will abandon you.

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Or:

\[ \text{småh fiyâ u-nsâni} \]
he left me and forgot about me

Or:

\[ \text{nsâni men bâlu} \]
he forgot me from his mind etc.

It coincides with the observations of FROLOVA: she gives the expression \[ \text{sâfar wa-xallâni} \] as a classical example of such clichés\(^{(28)}\).

It should also be noted that in all songs, composed on behalf of a woman (genre ʿayyīn), the motif of separation, pain and suffering is the central one, which probably can be explained by the origin of this genre, when initially during various events and festivities,\(^{(29)}\) the Jbala women used to perform such songs in the form of dialogue, i.e., each female participant is singing two lines, the next one is adding two following lines in response\(^{(30)}\), etc. It is obvious that historically one of the most frequent topics of this genre was the misfortune of woman. For instance, in the song ʾṣīrīka ‘second wife’ the woman whose husband brought into their house a second wife is saying to her children:

\[ \text{bābākum beddilni} \]
Your father has left me (for another woman),
\[ w-anā li-min niški \]
To whom can I complain?

This motif also seems to be quite popular in the genre of female poetry called ʾgnwāt, popular in the Bedouin tribe ʾAwlād ʿAli (Northern Egypt) and described by ABU-LUGHOD. For instance, this is the manner in which one of

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\(^{(28)}\) FROLOVA 1984:70.
\(^{(29)}\) For more relevant and detailed information on such occasions see MICHAUX-BELLAIRE 1911, SALMON 1904, MOULIÉRAS 1899, and BIARNAY 1924.
\(^{(30)}\) CURTIS 2001:129.
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the women of this tribe appeals to her absent husband for some consideration to all that she has given to him(31):

\[ shahānit khātri bghalāk \]
I took myself upon your love

\[ bifdīlak marāsī dīrī \]
kindly make me a place to rest.

Also:

\[ tarāku 'alē mashkāy \]
They let me to suffer

\[ aggālā bghaw dāy māsakin \]
wise ones, they had but withheld the cure.

8. Conclusion

The attempts made in the present paper with the purpose to analyze and describe some features of love poems of the Jbala allowed me to conclude the following:

1) It is quite obvious that in all that entails the song structure and rhyme pattern, neither the traditional genre of the qaṣīda/qīṭ‘a nor the genre of the zajal/muwaššāh (also in their traditional meaning) has direct connection with the folk poetry of the Jbala.

2) Apparently, the origin of the Jbala folk poetry and the act of performing should be sought within the Berber poetic tradition(32) and initially within the Rifian one. Meanwhile it can also be seen that in entirety, motifs, heroes and situations typical for the Jbala love poems are identical with those common for love poems composed in other Arabic dialects.

3) With some minor exceptions, the poetical vocabulary, used in the present

(32) For instance, Moroccan scholar Bahraoui (NAMIR 2005) sees the origin of the ‘aīta, of which the faqīla and ‘ayyū represent a northern branch, in the simbiosis of the poetical tradition of the tribe of Banū Hilali and Berber tradition of the Atlas, or, in wider sense, it is a sort of cultural mixture arised thanks to the first immigrants from the East of the Arab world and local population.

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poems, including lexical units used for describing motifs, heroes and situations listed above, is of pure Arabic origin and does not have any loan words from the Berber language.

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Samples of Love Songs

Song 1\(^{(33)}\) (faqtūqa)\(^{(34)}\)

Prelude

1. ā u-kās el-mehebba rā herrasnā
   Oh the goblet of love, we have broken it,
   u-fe-l-bhār rmīnāṣ gjūfū
   And thrown its pieces into the sea.
   u-li′ ḥal rāk ḥamīlt
   And what you had to do - you did it,
   u-li′ ḥalā dāba n-nās ṭūfū
   And what I had to do - people now see it.

2. ā u-bahr el-hubb rā ša ṭūb
   Oh the sea of love is difficult,
   u-mūlā ḥumrū mā yinsā
   And its master will never forget it,
   w-ilā ḡāb ez-zīn ʿan ʿayānī
   And if the beauty vanished from my eyes,
   fi-l-mīnām biqlīnū ḥrūfū
   I will keep seeing its letters in my dreams.

\(^{(33)}\) Song was taken from audiocassette 1 (see Section Audiocassette Material below).
\(^{(34)}\) In Songs 1 and 2 each stanza is followed by refrain.

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Refrain

reggebt 'ala 'Ayn Zōra
I approached ‘Ayn Zōra
u-tšuvwus šāfri u-šhāl bkt
And my mind became deranged and how much I cried,
mā biyā šī blādi
It is not the fact that I have forsaken my country,
biyā qa-l-‘azba lī xallūt
It is only about that maiden I left behind.
ānā mzāweg ya ţemā’a
I beg you, oh people,
ḥubb ez-zīn rānī netwalla ‘bī
I am consumed with intensive desire of love for the beauty.

Refrain

reggebt 'ala 'Ayn Zōra
I approached ‘Ayn Zōra
u-tšuvwus šāfri u-šhāl bkt
And my mind became deranged and how much I cried,
mā biyā šī blādi
It is not the fact that I have forsaken my country,
biyā qa-l-‘azba lī xallūt
It is only about that girl I left behind.
ānā mzāweg ya ţemā’a
I beg you, oh people,
ḥubb ez-zīn rānī netwalla ‘bī
I am consumed with intensive desire of love for the beauty.

Stanza 1

ā ga’adnā f-bāb d-el-xīma
Oh we were sitting by the entrance to the tent.
l-bināt tīganni u-l-kās yedār
The girls were singing and the glass was circling.

(35) ‘Ayn Zōra is a locality in the province of Nador.
xallūt yimma u-babbā
I have left my father and mother
u-tha’tak yā bināyat Qaddūr
And followed you, oh daughter of Qaddūr.

Stanza 2
ā ktib ktib yā ḧālib
Write, write oh scribe,
u-lī ḫindī f-eluqmā ṭābik
And I will give you everything in my tent.
u-lī ḫindī ʾūṣ ḥasid f-qalbū
And the one who has envy in his heart;
rā ṭa me ṣāb yikfī
Even (only) what he found will be enough for him.

Stanza 3
ā u-znad l-lisān maʿa swālī
Oh my tongue fired the question,
teṣḥīf fe-l-waḥša u-saddīt el-kās
I woke up with melancholy and took the glass.
dirī gelbek fi-hwāya
Understand my love,
u-l-kādeb gāʾ mazār be-n-nās
Liar is entirely held in contempt by the people.

Stanza 4
ā šūft el-ḥarrā u-l-ḥlūwwa(36)
Oh I have seen good and bad things,
u-ḥarr el-ḥubb ʾomrī mā nesā
And I will never forget the heat of love.
u-illa tiyyaqū tū bi-lī Ṽnasaw el-kās
And if you believed those who forgot the glass,
rā huwa muḥlā

(36) šūft el-ḥarrā u-l-ḥlūwwa, literally ‘I have seen peppery and sweet (things)’. 

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It is me who is its master.

Stanza 5

ā šuṭ el-harра u-l-hluwwa
Oh I have seen good and bad things.

u-l-kitṭān fe-l-qbār yehferū
And the shroud was buried in the grave.

lillā yā hadīk ed-dāyīn
For God’s sake, oh those who are passing by (me),

gūlu l-yimmī rā wīdak defnū
Tell my mother: your son has been buried.

Stanza 6

ā allā allā yā wāhīda
Oh the only one,

u-li śāfak rā bāgī yeddīk
Everyone who has seen you, asked for your hand.

ya’īk el-kull u-r-rufūba
He will give you everything and tenderness.

ḥatta yaqdi ḥāgtū w-yexallīk
And after he gets what he wants he will abandon you.

Stanza 7

ā lākān hli yesā jūnī
Oh if my folks will agree with me,

nbī’ blādī u-nexassirha ‘al bināt
I will sell my country and waste it on girls,

ndīr derbāla u-’ukkāz
And later, I will put on the derbala\(^{37}\) and hold a stick,

fi-mā raḥet eš-šemš enbāt
I will sleep where the sun goes down.

\(^{37}\) derbala: in Morocco an old threadbare garment.

*AM*, 13 (2006) 139-161
Stanza 8

ā allā allā ya ummī
Oh my mother,
yā ḥnā u-ʿalāš ka-ymūtu l-wulād
Oh my grandmother why do boys die?
u-ʿalā ḥamātī eš-šināyif
For the redness of lips,
u-ʿala kahlit l-aʿyūn ila ḡāt
For the blackness of eyes, if she comes.

Stanza 9

āḥ bʿad-mā ḡūt el-besāṭin
After she came to the gardens,
et-ḥyar tɡammī u-tṣuwwus l-ʿaqāl
The birds were singing and the mind was deranged.
nūd itsāra u-mizzah
Rise, walk and stroll,
wa-ḥṭī rāṣek u-rudd el-bāl
Put your head down and be careful.

Stanza 10

ā ṭegbeh ʿala ʿAyn Zōra
I approached ʿAyn Zōra
u-tṣuwwus xāṭri u-šhāl bkūt
And my mind became deranged and how much I cried,
lqū el-wiskī taḏāda
I found that the whisky is finished,
u-šʿalt el-gūrro u-šhāl kmūt
I lit a cigarette and how much I smoked.
Song 2(38) (‘aayyū’)

Refrain


\(\text{anā yimma ha wulīdi} \)
Oh mother, oh father,
\(\text{w-anā bālī ma ‘ā ĝzālī} \)
My mind is with my beloved.

Stanza 1

\(\text{w-anā bālī ma ‘ā ĝzālī} \)
My mind is with my beloved.
\(\text{li-n-huwa‘ya f-bālī} \)
(With) the one who is in my mind.

Stanza 2

\(\text{'ā u-l-ĝzīyal dyālī} \)
Oh my handsome boy.
\(\text{ĝāb u-bqīt nesīnna} \)
He disappeared and I keep waiting for him.

Stanza 3

\(\text{hādi muddā mā ūsīt} \)
I have not seen him for a long time.
\(\text{twah‘ašt lū nūf wūzāh} \)
I miss seeing his face.

Stanza 4

\(\text{u-l-ĝzīyal dyālī} \)
My handsome boy.
\(\text{smaḥ fiya u-nsīnī} \)
He left me and forgot about me.

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(38) Song was taken from cassette 2 (see Section Audiocassette Material below).

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Stanza 5

bālī kullū maʿā ġżāli
My mind is with my beloved.
waḥšū ṭāḥ ḩekkānu
Longing for him makes me cry.

Stanza 6

sidī l-ġzīyal dyāli
My Mister handsome.
rā yaḥsanī men ḩalu
He forgets about me in his mind.

Stanza 7

l-ʾišā dyāli blū ḥbībi
Life without my love
raḥā ʾandi kīf Ṣālu
It is like nothing.

Stanza 8

xalānī wi-nṣānu
He has abandoned and forgotten about me,
fiḥi ṣqī netfekker
I keep thinking of him.

Stanza 9

u-lā smāḥā yā rabbi
Do not forgive him, my Lord,
le-mensām el-ḏāddar
This unscrupulous and unfaithful person.

Stanza 10

ā l-mesmām e-dyāli
Oh my bouquet,
yā l-mesmām de-n-nāwwar
Oh my bouquet of wild flowers.

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Stanza 11

\( u\text{-}h\text{u}w\text{a}\ x\text{e}d\text{d}\text{ā}m\ \text{e}l\text{-}\text{gū}\text{sā} \)

He is telling lies.

\( w\text{-}\text{a}n\text{ā} \text{mā} \ '\text{a}ndi\ x\text{bā}\text{r} \)

And I did not know about it.

Stanza 12

\( a\ \text{l}\text{-}\text{gū}\text{līyāl}\ dyā\text{lī} \)

Oh, my handsome boy,

\( k\text{ā}n\ '\text{a}\text{zīz}\ '\text{a}lī\text{yyā} \)

He was so dear to me.

Stanza 13

\( h\text{u}w\text{a}\ x\text{e}d\text{d}\text{ā}m\ \text{e}l\text{-}\text{gū}\text{sā} \)

He is telling lies

\( w\text{-}\text{a}n\text{ā} \text{mā} \ '\text{a}ndi\ nī\text{ya} \)

And I do not trust him.

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